

# "IT IS TO LAUGH!"



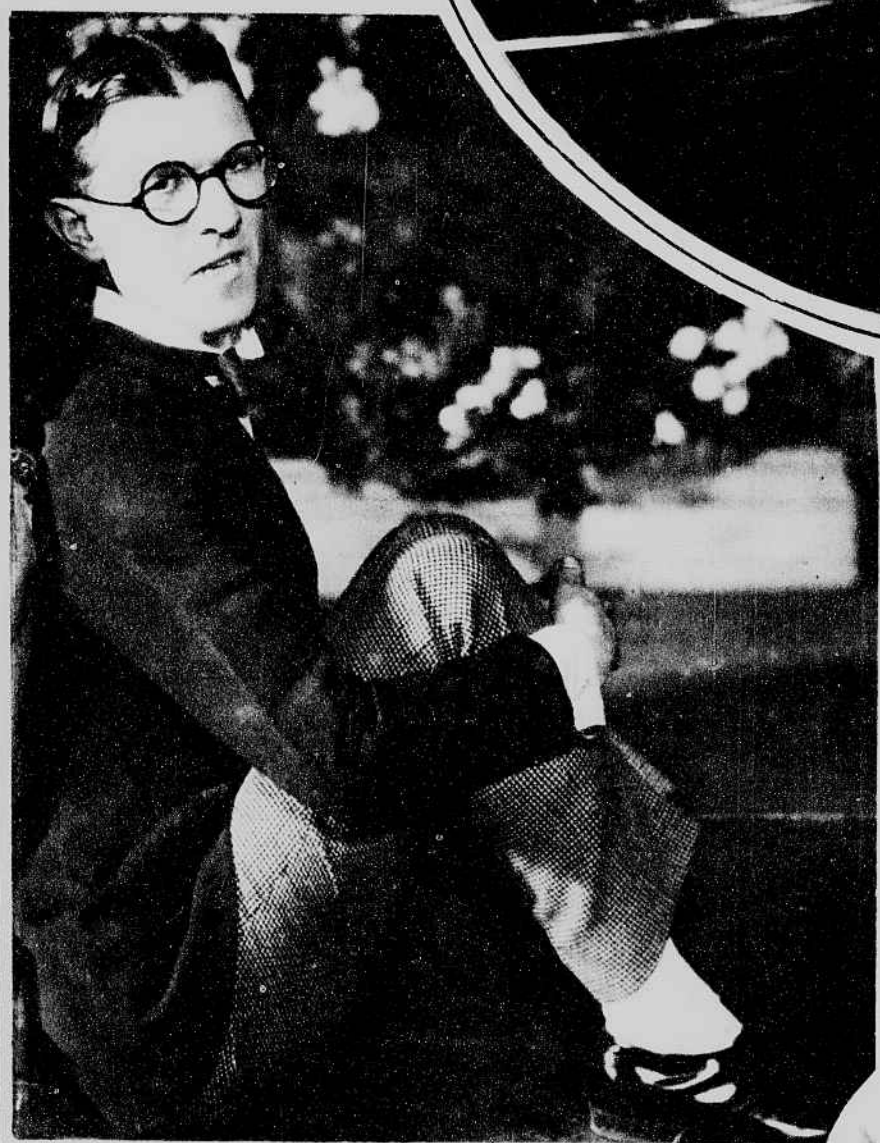
THE CIRCUS IS IN TOWN, and here's one of the usual aggregation of the "world's greatest assemblage of mirth provokers."



WITH THE RIG SHOW at Madison Square Garden. One of the most popular laugh-getters of the many now cutting up in the big tan-bark arena.



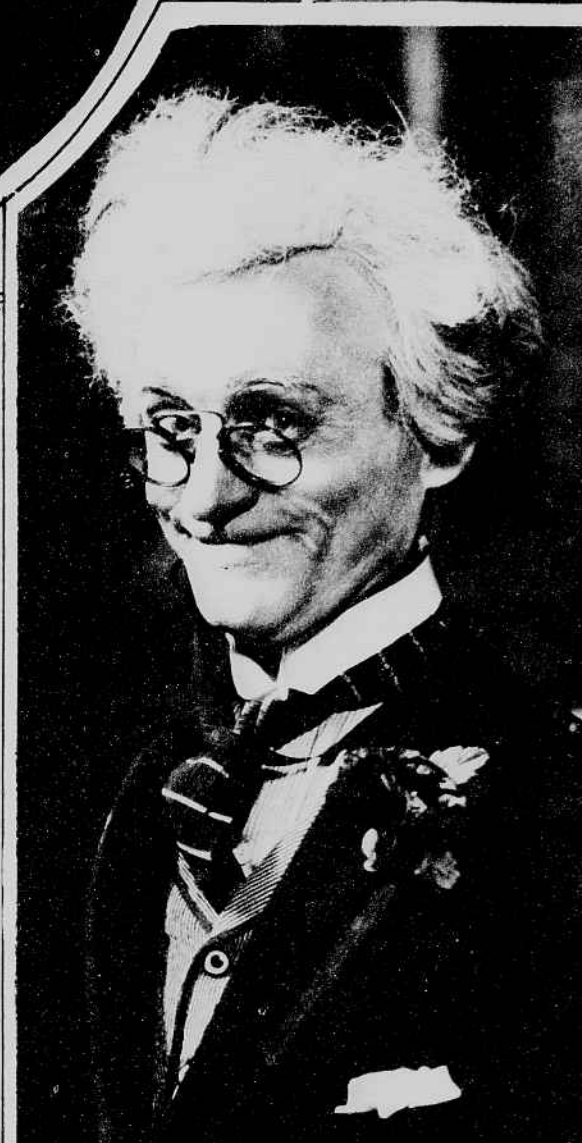
"MAKE IT SNAPPY" is the slangy title of a new musical revue due at the Winter Garden any day now, and ED-DIE CANTOR, the popular black-face comedian pictured above, who is the bright particular star of this new laugh-producer, does his dog-gonest to see that it is just as peppy as possible. Eddie does a burlesque of "The Sheik" that advance reports tell us is a genuine riot. Wonder if we're down for first night seats. *Apeda.*



Right — ROBERT WOOLSEY, whose nimble feet and ready wit go a long way toward taking the blue out of "The Blue Kitten," that Hammerstein musical show at the Selwyn, featuring Joe Cawthorn (Theodore) and Lillian Lorraine. As Octave, Theodore's dumb bell nephew, Woolsey gets the biggest laughs of the snappy evening's entertainment. *White.*

LEON ERROL, THE INIMITABLE, whose acrobatic tumbling and eccentric dancing in that greatest Ziegfeld success, "Sally," are so strenuous that he uses up forty-eight hard boiled shirts a week and wails a half dozen collars at each performance. Here's the popular merry-andrew as Connie, the waiter at Alley Inn, the scene in which Marilyn Miller sings her famous song hit, "Look for the Silver Lining." *White.*

Left—"I FEEL JUST LIKE A QUART OF MILK," says that ex-burlesquer, the riotously funny JIM BARTON, who according to some critics is "The Rose of Stamboul." Jim, starred for the first time in this new musical extravaganza at the Century, comes rightly by his antics as both father and grandfather were comedians. "It is to laugh" till your tummy hurts when this dancing jester is on the stage. *White.*



"THE PERFECT FOOL" himself. You'll recognize the pseudo-serious gentleman in the trick hat and rubber-tired specs pictured above, of course, as that tittering, stammering, joshing, garrulous comedian ED WYNN whose bubbling buffoonery has packed the Cohan Theater eight times a week since way back last November. *White.*

"OH, FOR GOODNESS SAKE!" Which oft repeated line identifies the "old" gentleman at the left as WILLIAM KENT, one of the funniest comedians along Broadway, who continues to make the biggest kind of a hit with his laughable caperings in that Dillingham musical success, "Good Morning, Dearie." *White.*

Left—JACK HAZZARD, that familiar fun-maker who left the South Sea Isles of "Tangerine," to bust out in "For Goodness Sake," where as the distracted husband he has never been funnier nor his hair fuzzier. His hilarious table tipping scene is the comic high spot in this likable musical show, the latest to invade the stage of the Lyric. *White.*



Above—WALTER CATLETT, who as the hick theatrical agent in "Sally," many folk think is even funnier than Errol himself. Walter, who won his stage spurs in London, has been cutting up behind the footlights ever since he was eight years old—offstage, he puts in a lot of time at his drawing board from which flows a commendable stream of really clever caricatures. *White.*

HUGH CAMERON, one of the funniest of the several funny folk who help to make Irving Berlin's Music Box Revue quite the best show of its kind ever. James O'Neill takes the blame for discovering Hugh many moons ago in his native town of Duluth, where the jolly jester was quite the rage in amateur and near-amateur performances. *Apeda.*



CHARLES JUDELS, another jolly comedian from that lively musical show at the Lyric, "For Goodness Sake." His amputated mustache and boutonniere give him away as an Italian count even before he speaks, a role out of which he manufactures a good deal of impromptu humor. Judels splits the comedy honors of the show, fifty-fifty with Hazzard. *White.*

Left — WELCOME HOME! OLIN HOWLAND, than whom there is no funnier hick dancer on the stage, is back on Broadway again, this time in "Just Because" at Earl Carroll's new theater. Olin chews gum and smokes a cigar at the same time, puts across some real laughs and does a slow movie dance with Queenie Smith, that is one of the hits of the show. *White.*